

ity to the serious talk of the older men, and
young fellows
in good circumstances, whose minds were more
intent on
amusement than politics or literature or art.
After the Em-
pire his favourite *salon* became for a time that
of Madame
Charpentier, a lady of culture, whose circle of
acquaintance
extended far beyond literary men and their
wives. Among
the former, be it noted, were academicians,
but there were
also statesmen, — Gambetta, Jules Ferry, and
numerous
others, with many people who, in one way or
another, repre-
sented the new Eepublican society. Another
drawing-room
of high standing in Republican Paris which Zola
frequented,
was that of Madame Menard-Dorian.

Besides, his experiences during the Franco-
German war,
when he became secretary to Glais-Bizoin, his
participa-
tion in newspaper life, his position as
parliamentary cor-
respondent to " La Cloche/* as general Paris
correspondent
of "Le Semaphore" of Marseilles, made him
acquainted
with scores of people, instructed him in a
hundred dif-
ferent ways. Further, his dramatic efforts
brought him
in contact with the stage; his artistic
friendships carried
him among painters, sculptors, and their
critics; his inter-
course with the G-oncourts led him occasionally
into pecu-
liar company, like that of Nina de Yillars, and
other
semi-literary women of questionable repute;
the dinner
parties with the Goncourts, Flaubert, and

Daudet took
him to restaurants and cafés where he
elbowed the flash
set; and we know also that the circumstances of
his early
manhood had brought him in touch with the
poor. Finally,
it is obvious that his actual experience of the
emotions was
large: he had known sorrow in many forms; the
pangs that
come from defeat and contumely, the gloom
which hope de-